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# FOURTEEN SONGS

FROM

WHEN WE WERE VERY YOUNG

By A. A. MILNE

MUSIC BY  
H. FRASER-SIMSON




DECORATIONS BY  
E. H. SHEPARD

M  
1998  
F84S6









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# FOURTEEN SONGS

FROM

## “WHEN WE WERE VERY YOUNG”

WORDS BY

A. A. MILNE

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TORONTO

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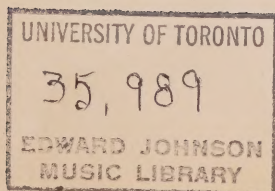
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AUTOCRATS OF HER NURSERY

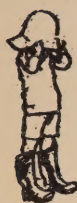
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# Happiness

*Happily*



John had great big wa-ter-proof Boots on;

*f* *mf*

John had a great big wa-ter proof Hat; John had a great big wa-terproof Mac-in-tosh.



And that (said John) Is That.

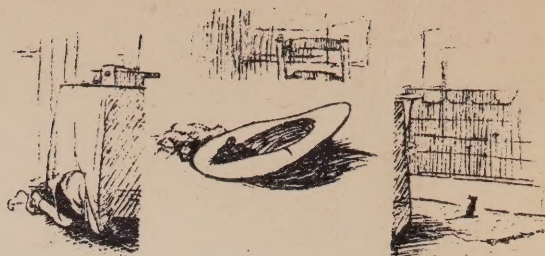
*f*

*sf*





# Missing



*Wistfully*

Has an - y - bod - y seen my mouse?

*p*

I o - pened his box for half a min - ute, Just to make sure he was

real - ly in it, And while I was look - ing, he jumped out - side! I tried to catch him, I

tried, I tried, I think he's some - where a - bout the house. Has an - y - one seen my

*mf*





*Suspiciously* mouse? Un-cle John, have you seen my mouse? *Wistfully again* Just a smallsort of mouse, a

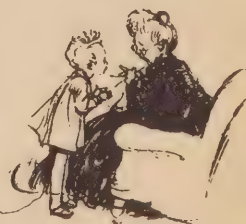
dear lit-tle brown one, He came from the coun-try, he was-n't a town one; So he'll feel all lone-ly in a

*A last hope*  
Lon - don street; Why, what could he pos-si-bly find to eat? He must be somewhere. I'll ask Aunt Rose: Have



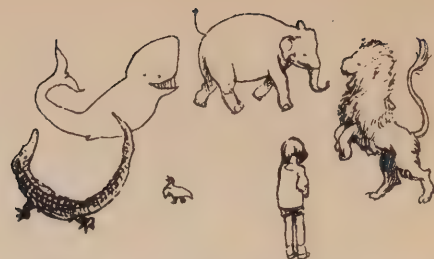
you seen a mouse with a wof-fel-ly nose? Oh! some-where a-bout He's

*Despairingly*  
just got out. Has-n't an-y-bod-y seen my mouse?\_





# In the Fashion



*Animato, or something like that—*

A li-on has a tail and a ver-y fine tail, And

*mf*

so has an el-e-phant, and so has a whale, And so has a croc-o-dile, and so has a quail—They've

*cresc.*

all got tails but me.

*f*

If I had a six - pence I would buy one; I'd say to the shop - man,

*mf*

"Let me try one" I'd say to the el - e - phant, "This is my one" They'd all come round to

*cresc.*

see. *Proudly*  
Then I'd

*f* *mf*

say to the li - on, "Why, you've got a tail! And so has the el - e - phant, and so has the whale! And,

*, Triumphantly*

look! There's a croc - o - dile! He's got a tail! "You've all got tails like me!"

*cresc.*

*f*





# Halfway Down



*Dreamily*

 Musical notation for the piano introduction. It consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking *mp* (mezzo-piano) is placed below the middle staff. The *poco rit.* (poco ritardando) marking is placed below the bottom staff.

Half-way down the stairs Is a stair where I sit: There is - n't an - y o - ther stair.

 Musical notation for the first vocal line. It consists of three staves. The top staff is the vocal melody. The middle and bottom staves are the piano accompaniment. The tempo marking *p a tempo* is placed below the middle staff.

quite like It. I'm not at the bot - tom, I'm not at the top: So

 Musical notation for the second vocal line. It consists of three staves. The top staff is the vocal melody. The middle and bottom staves are the piano accompaniment. The tempo marking *mp* is placed below the middle staff.

*ten.*  
this is the stair where I al - ways stop.

 Musical notation for the third vocal line. It consists of three staves. The top staff is the vocal melody. The middle and bottom staves are the piano accompaniment. The tempo marking *ten.* (tenuto) is placed above the top staff and below the middle staff.



Half-way up the stairs Is - n't up, And is - n't down. It

*poco rit.* *p a tempo*

is - n't in the nur - ser - y, It is - n't in the town; And

all sorts of fun - ny thoughts Run round my head: "It

*mp*

is - n't real - ly an - y - where! It's some - where else In - stead!"

*ten.* *mp*

It is - n't real - ly an - y - where! It's some - where else in - stead!

*Slightly slower* *p*

# Hoppity

*Animato again (which in this case means "Jigging up and down")*



First system of music. Treble and bass staves. The treble staff has a melodic line with slurs and a crescendo hairpin. The bass staff has a rhythmic accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo).

Second system of music. Treble and bass staves. The treble staff has the vocal line with lyrics: "Chris - to - pher Rob - in goes Hop - pi - ty, hop - pi - ty, Hop - pi - ty,". The bass staff has the piano accompaniment. Dynamics include *mf* (mezzo-forte).

Third system of music. Treble and bass staves. The treble staff has the vocal line with lyrics: "hop - pi - ty, hop. When - ev - er I tell him Po -". The bass staff has the piano accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Fourth system of music. Treble and bass staves. The treble staff has the vocal line with lyrics: "- lite - ly to stop it, he says he can't pos - si - bly stop.". The bass staff has the piano accompaniment.



*Slacken speed*

If he stopped hop - ping, he could - n't go an - y - where, Poor lit - tle Chris - to - pher

*mf*

*In time*

could - n't go an - y - where... That's why he al - ways goes Hop - pi - ty, hop - pi - ty,

*Now then, much faster*

Hop - pi - ty, Hop - pi - ty, Hop. Hop - pi - ty

*Quickening*

*f much faster*

Hop - pi - ty, Hop - pi - ty, Hop - pi - ty, Hop - pi - ty,



Hop - pi - ty, Hop.





# Growing Up

*Brightly (as befits a man with braces)*



I've got shoes with

*mf*

*con Ad.*

grown-up la - ces, I've got knick-ers and a pair of bra - ces, I'm all read - y to

*poco rit.* *a tempo*

run some rac - es. Who's com - ing out with me? \_\_\_\_\_

*poco rit.* *a tempo*

I've got a nice new pair of bra - ces, I've got shoes with

new brown la - ces, I know won - der - ful pad - dly plac - es,

*poco rit.*

Who's com - ing out with me?

*a tempo*

*Slightly slower*

Ev - 'ry morn - ing my new grace is, "Thank you, God for my new bra - ces;


*mp*

*Up to time*

I can tie my new brown la - ces." Who's com - ing out with

*cresc.* *poco rit.* *mf a tempo*

me?





## Buckingham

## Palace

*In march time*

They're chang-ing guard at Buck-ing-ham Pal-ace\_

Chris-to-pher Ro-bin went down with Al-ice.

Al-ice is mer-ry-ing one of the guard. "A sol-dier's life is ter-ri-ble hard,"

Says

Al-ice.

They're chang-ing guard at Buck-ing-ham Pal-ace\_



Chris-to-pher Ro-bin went down with Al-ice. We

saw a guard in a sen-try-box. "One of the sergeants looks af-ter their socks," Says

Al-ice. They're chang-ing guard at Buck-ing-ham Pal-a-ce

Chris-to-pher Rob-in went down with Al-ice. We

looked for the King, but he nev-er came. "Well, God take care of him, all the same," Says

Al-ice. They're chang-ing guard at Buck-ing-ham Pal-ace\_

Chris-to-pher Rob-in went down with Al-ice. They've

great big parties in-side the grounds. "I would-n't be King for a hun-dred pounds," Says

Al-ice. They're chang-ing guard at Buck-ing-ham Pal-ace

Chris-to-pher Rob-in went down with Al-ice A



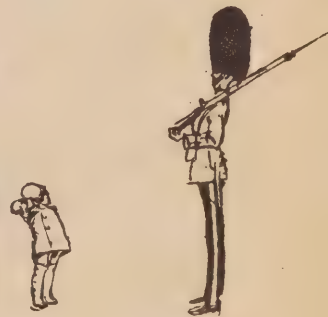
face looked out, but it was-n't the King's. "He's much too bus-y a sign-ing things," Says

Al-ice. They're chang-ing guard at Buck-ing-ham Pal-ace...

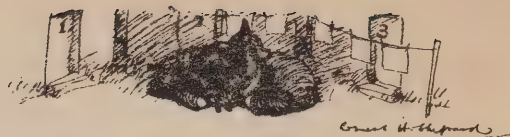
Chris-to-pher Rob-in went down with Al-ice "Do

you think the King knows all a-bout me?" "Sure to, dear, but it's time for tea,"

Says Al-ice.



# The Three Foxes



*Animato (as if after chickens)*

1. Once up - on a time there were  
 3. did - n't go shop - ping in the

three lit - tle fox - es, Who did - n't wear stock - ings, and they did - n't wear sock - ses,  
 High - Street shop - ses, But caught what they want - ed in the woods and cop - ses,

But they all had hand - ker - chiefs to blow their nos - es, And they  
 They all went fish - ing, and they caught three worm - ses, They

kept their hand - ker - chiefs in card board box - es  
 went out hunt - ing, and they caught three wop - ses

*poco cresc.*

*mf*



2. They lived in the for - est in three lit - tle hous - es, And they  
 4. They went to a fair, and they all won priz - es

*p*

did - n't wear coats, and they did - n't wear trous - es They  
 Three plum pud-ding-ses and three mince pie - ses. They

ran through the woods on their lit - tle bare toot-sies. And they played "Touch last" with a  
 rode on el - e-phants and swang on swing-ses, And hit three co-coa-nuts at

*poco cresc.*

fam - i - ly of mous - es. 1.  
 co - coa - nut shie - ses.

3. They

*mf*

12.

5. That's all that I know of the three lit - tle fox - es Who

*Red.* \*

kept their hand - ker - chiefs in card - board box - es

They

lived in the for - est in three lit - tle hous - es, But they did - n't wear coats and they

*cresc.*

did - n't wear trous - es, And they did - n't wear stock - ings and they did - n't wear sock - ses.

*Red.* \*







# Politeness

*Politely, and so don't hurry it*

If peo - ple ask me, I al - ways tell them: "Quite well, thank you, I'm

*fp* rather staccato

ve-ry glad to say." If peo - ple ask me, I al - ways ans - wer, "Quite well, thank you, how are you to-day?"

*mp* *p*

Red. Red. Red. Red. Red. \*

I al - ways an - swer, I al - ways tell them, If they ask me Po -

*fp*

*In confidence*

-lite - ly BUT SOMETIMES I wish That they would - n't.

*pp* *pp*

# Market Square



*Not too fast, or Aunt Susan won't hear all the words.*

1. I had a pen-ny, A bright new pen-ny I  
3. I found a six-pence, A lit-tle white six-pence I

*mf*

took my pen-ny To the mar-ket square. I wan - ted a rab-bit, A lit-tle brown rab-bit, And I  
took it in my hand To the mar - ket square. I was buy - ing my rab-bit, I do like rab-bits, And I

looked for a rab-bit 'Most ev - 'ry-where. For I want to the stall where they sold sweet lav-en-der  
looked for my rab-bit 'Most ev - 'ry-where. So I went to the stall where they sold fine sauce-pans

*Sadly*  
"On - ly a pen-ny for a bunch of lav-en-der!" Have you got a rab-bit, 'cos I don't want lavender? But they  
"Walk up, walk up, sixpence for a sauce - pan!" "Could I have a rab-bit, 'cos we've got two saucepans? But they

*p*



had-n't got a rab-bit, not an-y-where there. 2. I had a pen-ny, And I  
had-n't got a rab-bit, not an-y-where there. 4. I had nuff-in, No, I

*p*

had an-o-ther pen-ny I took my pennies To the mar-ket square. I did want a rab-bit, A  
had-n't got nuff-in; So I did-n't go down To the mar-ket square. But I walked on the com-mon, The

*4th Verse  
Faster.*

lit-tle ba-by rab-bit And I looked for rab-bits 'Most ev-'ry-where. And I went to the stall wherethey  
old - gold common And I saw lit-tle rab-bits 'Most ev-'ry-where! So I'm sor-ry for the peo-ple who

sold fresh mackerel (Now then! Tuppence for a fresh caught mackerel!) "Have you got a rabbit 'cos I  
sell fine saucepans, I'm sor-ry for the peo-ple who sell fresh mackerel, I'm sor-ry for the peo-ple who

*4th Verse  
In a whisper.* *2nd Verse only, last Verse.*

don't like mackerel? But they hadn't got a rabbit not anywhere there.  
sell sweet lavender, 'Cos they haven't got a rabbit not anywhere there.

*p* *pp*



# The Christening

*Quietly, with head on one side*

mf dim. p

The piano introduction is in 3/4 time, featuring a melody in the right hand and a supporting bass line in the left hand. The dynamics are marked *mf*, *dim.*, and *p*.

What shall I call my dear lit - tle dor - mouse? His

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The dynamics include *mp*.

(This is his tail)  
eyes are small, But his tail is e - nor - mouse

The second line continues the melody with lyrics and piano accompaniment. The dynamics include *f*.

(so is this) With animation, thumping his or her chest  
I some-times call him Ter - ri - ble John, 'Cos his

The third line introduces a more animated tempo with lyrics and piano accompaniment. The dynamics include *mf*.

tall goes on - And on - And on. And I some-times call him Ter - ri - ble Jack, 'cos his tail goes on to the

The fourth line concludes the piece with lyrics and piano accompaniment.



*Very deliberately*

end of his back. And I some - times call him Ter - ri - ble James, 'Cos he

says he likes me call - ing him names. —

*cresc. e rit.* *f* *in time* *p*

*Lovingly*  
But I think, I think I shall

*dim.* *p a little slower*

call him Jim, 'Cos I am so fond of him.

*mf* *in time* *dim.*

*p* *pp*



# Brownie

*Timidly, with one eye on nurse*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte) and *dim.* (diminuendo). The lyrics are written below the vocal line.

In a corn - er of the bed - room is a great big cur - tain,

Some - one lives be - hind it. but I don't know who; I

think it is a Brown - ie but I'm not quite cer - tain.



*Awed*

(Nan - ny is - n't cer - tain too,)

*mf* *dim.*

I looked be - hind the cur - tain, but he

*mp*

went so quick - ly\_ Brown - ies nev - er wait to say, - "How, d'you do?" They

*cresc.*

*Importantly*

wrig - gle off at once be - cause they're all so tick - ly. (Nan - ny says they're tick - ly

*mf* *mp*

too.)\_

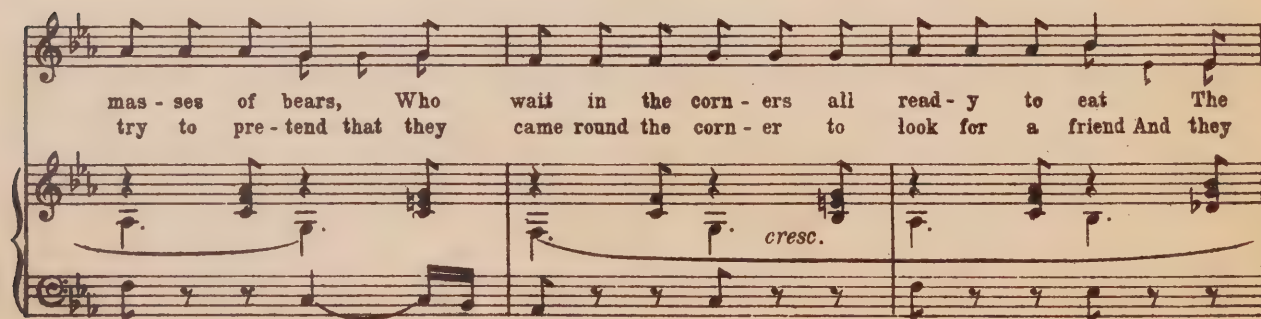
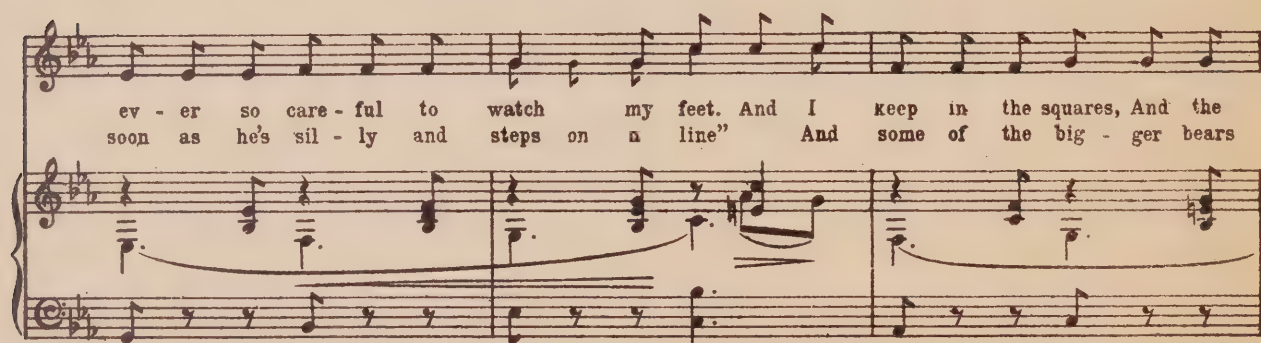
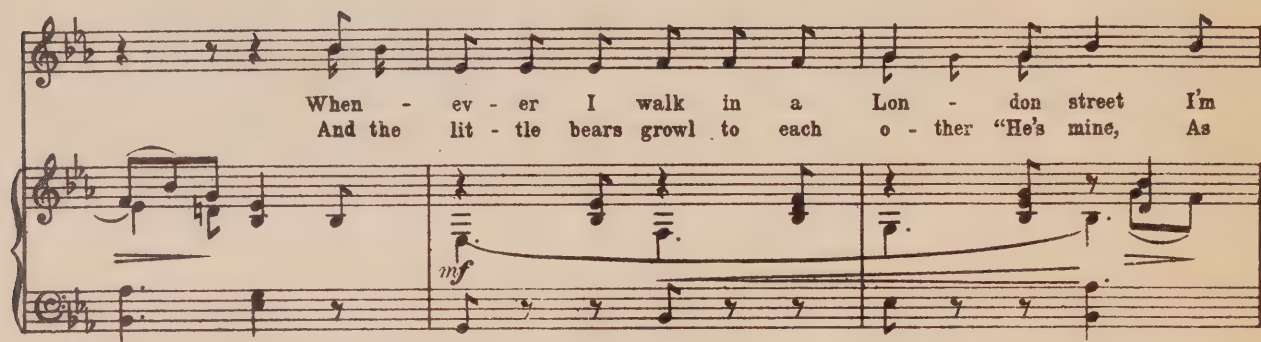
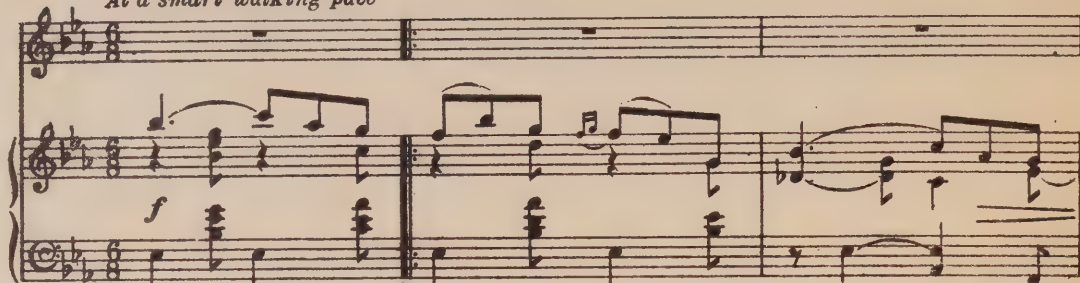
*p*



# Lines and Squares.



*At a smart walking pace*





1.  
all - lies who tread on the lines of the street, Go back to their lairs,  
try to pre - tend that

And I say to them "Bears," "Just

look how I'm walk - ing in all of the squares.

2.  
no - bod - y cares wheth - er you walk in the lines or squares, But



on - ly the sil - lies be - lieve their folk; It's ev - er so por - tant

how you walk, And it's ev - er so jol - ly to call out "Bears!"

*cresc.*

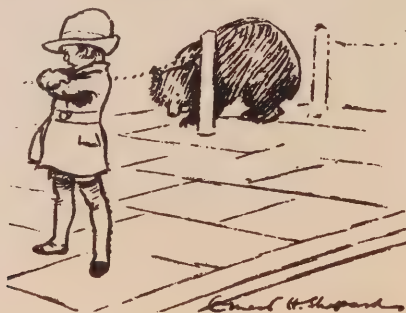
Just watch me walk - ing in all the

*f*

squares.

*f*

\*The composer has left you room for a triumphant laugh here, if you think you can manage it





# Vespers



*Sleepily*

*Lit - tle Boy kneels at the*

*p*

*foot of the bed, Droops on the lit - tle hands lit - tle gold head.*

*Hush! Hush! Whis - per who dares! Chris - to - pher Rob - in is*

*say - ing his prayers. God bless Mum - my. I*

*p*

*A little faster*

know that's right. Was - n't it fun in the bath to - night? The

*cresc.*

cold's so cold, and the hot's so hot. Oh! God bless Dad - dy - I

*mf* *p* *Slower again*

quite for - got. If I o - pen my fing - ers a lit - tle bit more, I can

*cresc.*

see Nan - ny's dress - ing - gown on the door. It's a beau - ti - ful blue, but it

*mf*

has - n't a hood. Oh! God bless Nan - ny and make - her good.

*Slower* *p*



*again quickening*

Mine has a hood, and I lie in bed, And

*mp*

pull the hood right o - ver my head, And I shut my eyes, and I

curl up small, And no - bod - y knows that I'm there at all. Oh!

*p*

*A little slower**Quickening*

Thank you, God, for a love - ly day. And what was the o - ther I

*cresc.*

had to say? I said "Bless Dad - dy," so what can it be? Oh!

*mf*

*Slower* *rit.* *Sleepily again*

Now I re - mem - ber it God — bless Me. Lit - tle Boy kneels at the

*p* *rit.* *p a tempo*

foot of the bed, Droops on the lit - tle hands lit - tle gold head.

*More and more sleepily*

Hush! Hush! Whis - per who dares! Chris - to - pher Rob - in is

*pp*

*Out on tip-toe; he's asleep*

say - ing his prayers.

*pp* *ppp*











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